

T IS not often that Miss Viola Al-Ien has consented to be interviewed. When she has had anything to say it has usually been under her signature in one or the other of the magazines. In point of fact, which is an anomaly in an actress, Miss Allen has rather shunned than sought publicity, contending that away from the theatre she was entitled to the same retirement and repose that non-professionals enjoy. To secure Miss Allen's consent to an interview was, therefore, an unusual pleasure.

There is not another actress on the stage today who is more beloved than this charming voman and cultured artist. There is not another actress, either, who is better qualified to speak on matters pertaining to the stage, since during Miss Allen's dramatic career she has, herself been instructed by and played with such masters as the elder Salvini, William T. Sheridan Lawrence Parret, William J. Florence, and Joseph Jefferson. It was for that reason that The Herald sought to gain her views on plays and players of to

"It is asserted from time to time," said Miss Allen, "that the art of acting has degenerated; that the perforeer of today is in no wise the equal of the one of yesterday. It is, of course, a very difficult matter to determine the truth or falsity of this oft-repeated

is, that somebody give attention to the performance itself, and not concern himself with the mere details of the management behind the scenes. Such a stage manager's place should be in the audience, where he should sit nightly and closely observe the play, watching attentively for mispronunciations, faulty and ineffectual accentuations, faulty and ineffectual accentuations, and any laxities that metal the thing to drag in the tuneful martial "Good-bye, Dolly Gray." It is a song best suited to a man in khaki, smasher hat, horseman's coat and puttees—such a man, for example, as George Lashwood, who gets great ef-

The beautiful scenes in "Nathan Hale" are not likely to be forgotten by those who have witnessed the play. The drama first shows the old school house in New London, and introduces the hero as the school teacher, and the heroine, Alice Adams, as one of the pupils of the same school. It shows the feeling of the colonists against the king, and the final rebellion of the pupils and master when asked to give the school room over to the British soldiers for a tory meeting. The act ends with a pretty love scene between the teacher and his pupil, Alice Adams, who promises to be a soldier's sweetdiers for a tory meeting. The act ends with a pretty love scene between the teacher and his pupil, Alice Adams, who promises to be a soldier's sweetheart

The second scenes are two years later, and shift to the home of Alice Adams' uncle, situated on Harlem Heights, where Alice and Nathan meet again, and Alice receives his promise not to unnecessarily expose himself to danger, but when a volunteer is called for Nathan Hale breaks his word, and

for Nathan Hale breaks his word, and Alice, therefore, her troth.

The third act is divided into two scenes, the first showing the interior of Widow Chichester's tavern on Long island, where Hale is at work as a secret service man, and the second shows the exterior of the tavern the next morning, when, through a false letter, Alice is decoyed into the British lines by an officer who suspects Hale, and expects that Alice, in recognizing her sweetheart, will betray him, but

Liebler & Co. have abandoned the for a starring venture.

BILLY WEST'S CLOSING DAYS.

PRESS AGENTS' PROMISE.

Howard Kyle's engagement in "Nathan Hale" is one of the pleasantest of last season's memories, and the return of this favorite young actor in Clyde Fitch's splendid revolutionary drama is an event to be anticipated with keen interest by amusement lovers. Mr. Kyle has firmly established himself with American theatre-goers; and no less strong is the hold the story of the martyr spy has taken upon the American people. There is no place, at times, like the theatre to become acquainted with the history of one's country, and the fate of Nathan Hale is certainly a theme to stir the' patriotism in men's hearts.

The beautiful scenes in "Nathan Hale" are not likely to be forgotten by those who have witnessed the play. The drama first shows the old school house in New London, and introduces the hear as the successor of "Don Caesar's Return."

Herbert Kelcey and Effie Shannon have been playing their latest hit, "Her Lord and Master," in Gotham the past four or five years week, where they scored as big a hit as they did with their first starring vehicle, "The Moth and the Flame."

The verdict of the road seems to have been duplicated in New York, and they are enjoying a good stay there as a result.

A benefit performance will be given for the widow of Jack Haverly in New York March 14.

"Uncle Tom's Cabin" will be played next month by a company of deaf material played the play. The drama first shows the old school house in New London, and introduces the hear as the school teacher and the least of the Palace of the Hards, the only man who can converse fiturn."

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Herbert Kelcey and Effie Shannon have been playing their latest hit, "Her lord in the past four or five years is to have its reward next season, when this accomplished young actor will be sent out by Liebler & Co. as the star in a dramatization of Henry Blossom's not have been duplica actor and enjoys a well-earned popularity that will stand him well in hand

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the and closely observe the plays watching attentively for mispronunciations, faulties that might and ineffectual accentage that a contract the performers. The stage, then like a newspaper office, needs a 'style card, as a style card, one respect, are a blessing for the actor as has play pronounced in two or three different ways by the performers. The stage, then like a newspaper office, needs a 'style card, one respect, are a blessing for the actor of a respective to the artistic and have or prosperity in this country, in two or three different ways by the performers. The stage, then like a newspaper office, needs a 'style card, one respect, are a blessing for the actor as has long been the performers. The stage, then like a newspaper office, needs a 'style card, or shall be not a style card, or shall be not sha

s devoting himself to rehearsals of the "Girl from Maxim's," which opens to the Criterion theatre March 22. This,

the "Girl from Maxim's," which opens at the Criterion theatre March 22. This, with "Ben Hur," which is in active preparation at the Drury Lane theatre, promises to be the most interesting of a month prolific with new plays.

"Sherlock Holmes" leaves the Lycaum April 1 to make way for Henry Irving and opens a provincial tour of a month at Edinburg.

While Dr. Edward Parker, minister of the City Temple, is scoring King Edward for attending a Sunday concert, the king has already indicated the desire of the queen and himself to attend the opening of one of the most elaborate social-musical events London has known for some time. This is a scheme for a season of private subscription concerts, beginning at 10 c. m. Sundays, at the Queen's hall, which will be fitted up with lounges and easy chairs and converted into a palm garden. The subscriptions are limited to 150 members being permitted to take a restricted number of guests. The

seem to be pienty of opportunity for tailoring display in the society plays included in this season's repertoire.

"Barbara Frietchie" will be seen in Salt Lake. Thursday evening next for the first time. It will be interpreted by James Neill and company. This is not the Barbara we read of in our school days, but a younger, fairer Barbara, borrowed by Clyde Fitch as the central figure of a thrilling war drama, but still the heroine of the flag. The Neill production of the play has been warmly praised on the coast and in other territory where it has been presented.

Edythe Chapman has the title role and the roster of the company includes such well-remembered names as Julia Dean, Mary Elizabeth Forbes, Louise and Julie Brownell. W. H. Harkness, Clifford Dempsey, George Bloomwuest, John W. Burton, Donald Bowles.
"Barbara Frietchie" is described as the most consistent and stirring American war drama ever written. The flag incident takes place in the last act, where Stonewall Jackson rides in view with the words: "Halt! Who touches a hair on yon woman's head dies like a dog!"

The Grand has a solid week of melodrama. The first offering is known as first in Buffalo, and then on the road.

(New York Telegraph.)

HEN the remains of William

H, West, who had been before the public as a star performer in minstrelsy for thirty years,

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